

Cochichando

Arranged for guitar by
Carlos Barbosa-Lima (1981)
(revised in 1989)

A. Vianna (Pixinguinha)
J. de Barro, & A. Ribeiro

(♩ = 80) (V) — V — (V) —

mf

VII — ♯X — (V) — V — (V) —

[12] *poco cresc.*

② VII — ♯VII —

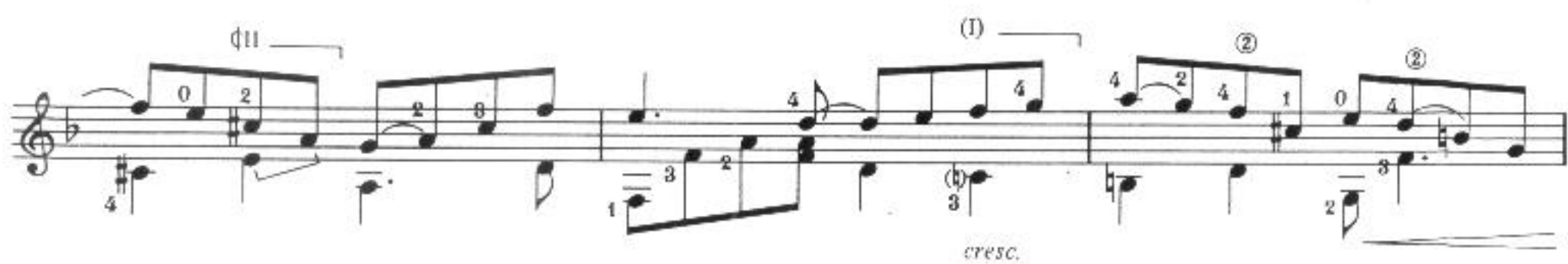
cresc. *f (met.)* *mf (più dolce)*

♯II —

cresc.

III — (III) — (II) — III — (III) — (I) — I — (I) —

f (bright)



The musical score consists of seven staves of music, primarily in treble clef with a key signature of one flat (B-flat). The notation includes various guitar-specific elements such as fingerings (numbers 1-4), slurs, and dynamic markings.

- Staff 1:** Features a melodic line with slurs and fingerings. Dynamics include *mf* (brighter) and *cresc.* (crescendo). A section is marked with a bracket and the Roman numeral I.
- Staff 2:** Continues the melodic development with slurs and fingerings. Dynamics include *f* (forte) and *mf* (più dolce). A section is marked with a bracket and the Roman numeral II.
- Staff 3:** Includes a section marked with a bracket and the Roman numeral III. Dynamics include *mf* (poco met.) (poco meno). A section is marked with a bracket and the Roman numeral V.
- Staff 4:** Features a section marked with a bracket and the Roman numeral I. Dynamics include *cresc.* (crescendo) and *f* (forte). A section is marked with a bracket and the Roman numeral III.
- Staff 5:** Includes a section marked with a bracket and the Roman numeral I. Dynamics include *dim.* (diminuendo) and *mf* (dolce). A section is marked with a bracket and the Roman numeral II.
- Staff 6:** Features a section marked with a bracket and the Roman numeral I. Dynamics include *cresc.* (crescendo) and *f* (forte). A section is marked with a bracket and the Roman numeral V.
- Staff 7:** Includes a section marked with a bracket and the Roman numeral VII. Dynamics include *cresc.* (crescendo) and *mp* (tasto) (piano). A section is marked with a bracket and the Roman numeral VII.

Musical score for a single melodic line, featuring complex rhythmic patterns and dynamic markings. The score is divided into measures, with some measures containing multiple notes and rests.

Key markings and features include:

- Dynamic markings:** *pp* (pianissimo), *f* (forte), *mf* (mezzo-forte), *cresc.* (crescendo).
- Tempo/Style markings:** *(met.)* (metronomic).
- Rehearsal marks:** [19], [12], C, V, VII, IX, II.
- Performance instructions:** *f* (met.), *mf*, *cresc.*, *f*, *mf*.
- Notation:** Treble clef, key signature of one sharp (F#), and various rhythmic values including eighth, sixteenth, and thirty-second notes, as well as rests.

VII

f

simile - - - -

ϕVI - ϕVII - ϕVII - ϕV

mf (marking bass)

VII

f

mf

ϕII

cresc.

ϕIX

f

p - - - -

f

(VII) VII

p - - - -

f

quasi rit. - - -

a tempo

D. S. al Coda

mp *dolce*

ϕX

Coda
(deciso)

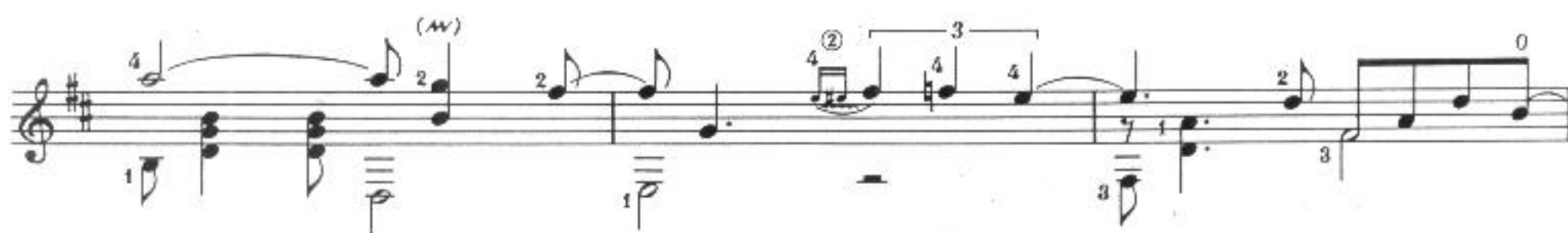
f

C_r

A. Vianna (Pixinguinha)
& V. de Moraes

quasi rit. - - - - -

© 1953, 1972, 1991, 1993 Irmãos Vitale, S.A./São Paulo
Administered by Multitone, Inc./New York
International Copyright Secured. All Rights Reserved. Printed in USA.

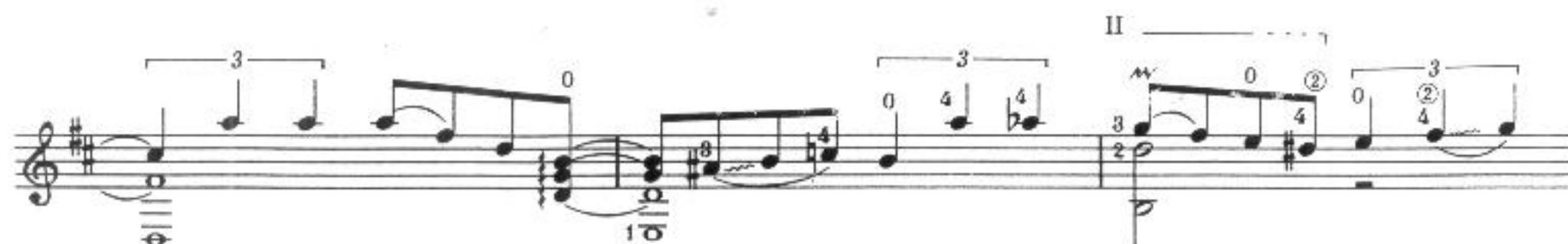


poco rubato

♩ II



B (but with an obvious pulse)



F O R M A Ç Ã O

a tempo (II)

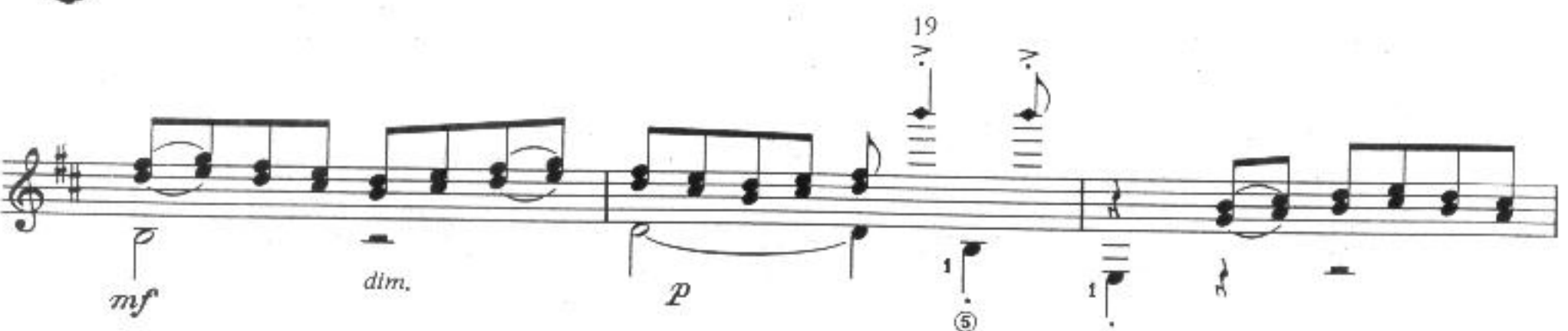
The musical score consists of seven staves of music in G major (one sharp). The first staff begins with a treble clef and a key signature of one sharp. It features a series of eighth and sixteenth notes with fingerings (1-4, 2-3, 4-5) and a triplet of eighth notes. The second staff continues with similar rhythmic patterns and includes a 'IV' marking above the staff. The third staff starts with a whole note chord and continues with eighth notes. The fourth staff features a triplet of eighth notes and a '3' marking. The fifth staff has a '4' marking and a 'p' dynamic. The sixth staff includes a 'C' in a box, a 'p sub.' dynamic, a 'cresc.' marking, a 'mf' dynamic, and a 'dim.' marking. The seventh staff concludes with a 'p' dynamic and a final chord.

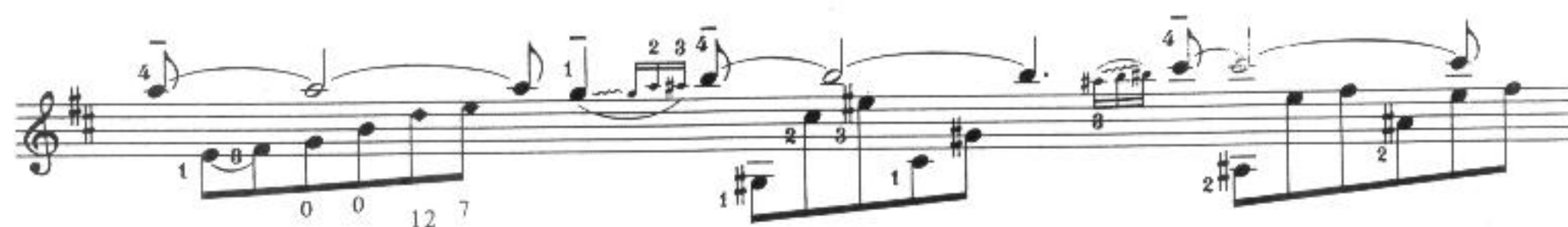
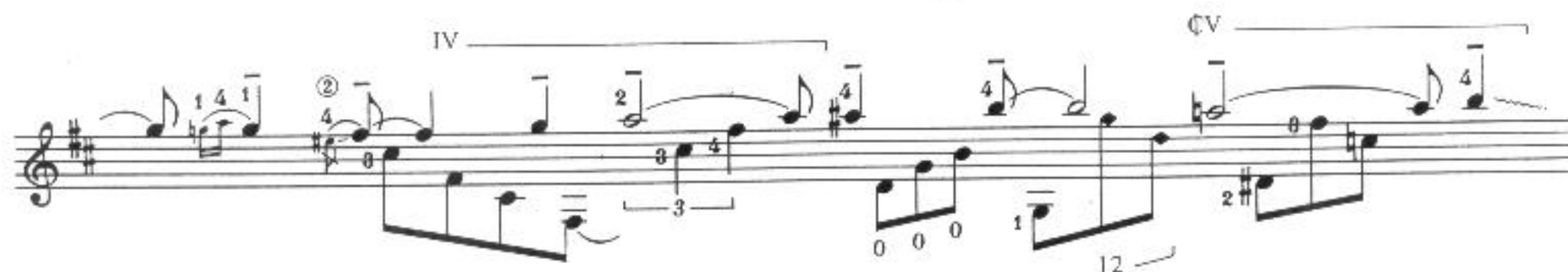
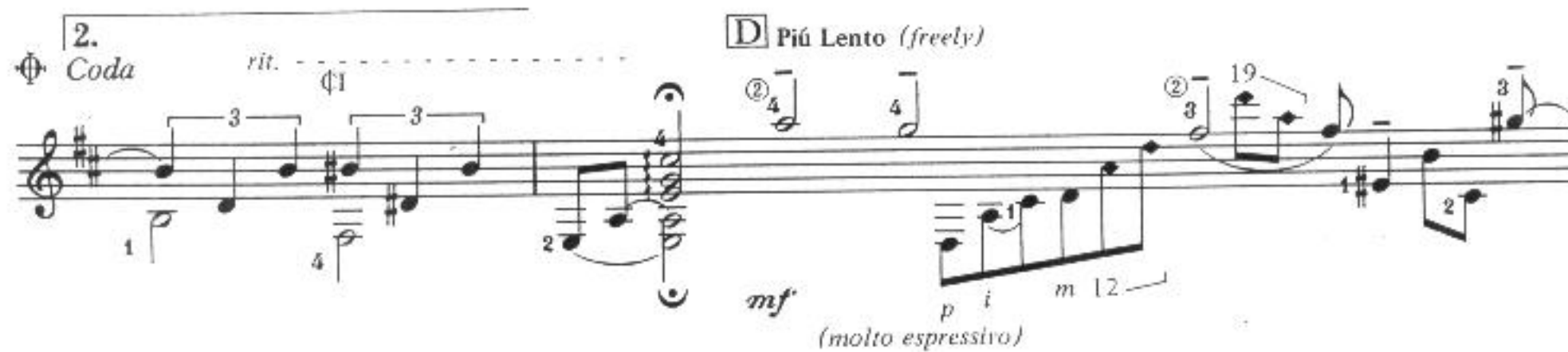
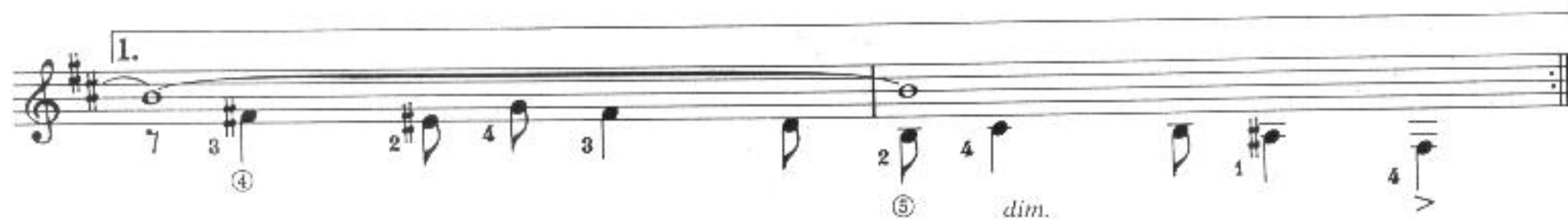
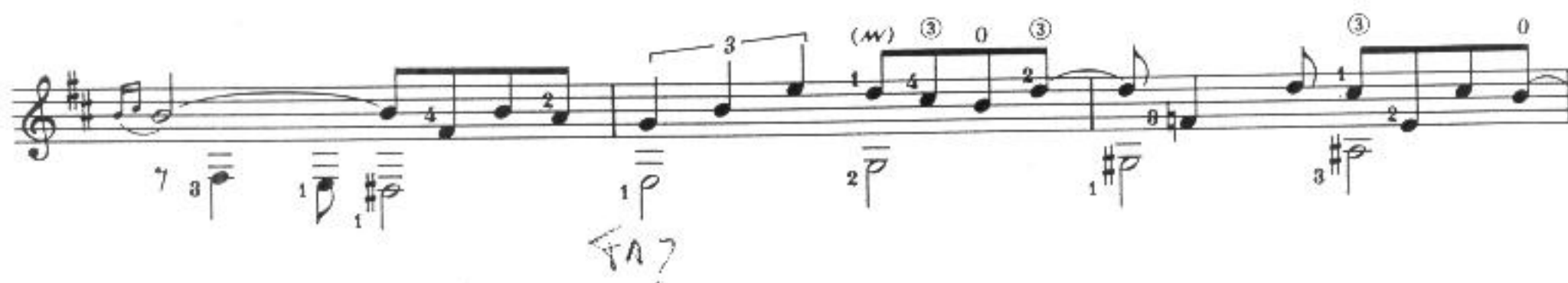
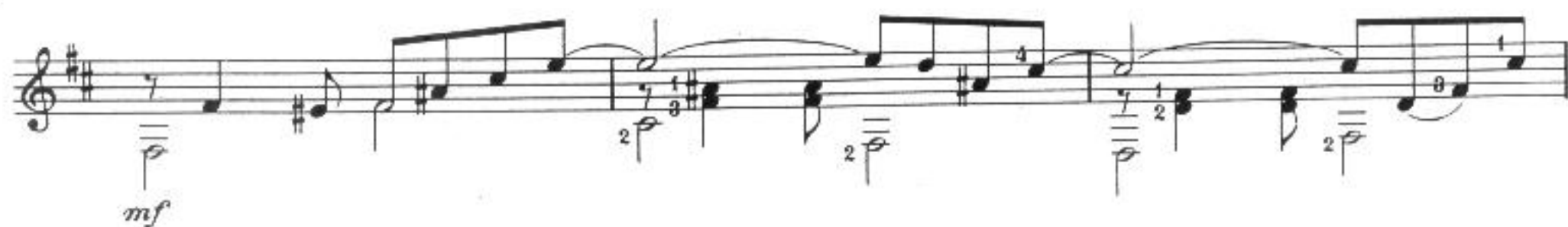
DMAGGRH - 809 - 9000, 800

F O R M A Ç Ã O

LISBOA

CÂMARA MUNICIPAL





ΦVII

ΦII

ΦIV

IV

(III)

ΦII

(quasi cadenza)

(a tempo)

Lento
E (freely)

f

mp

poco a poco accel.

play two times

play four or five times

rall. (8va)

dim. poco a poco

pp

Fine

*While holding Dmajor7 chord at 2nd position, right hand plucks harmonic C# at 9th position very light and delicately.

Naquele Tempo

Arranged for guitar by
Carlos Barbosa-Lima (1982)

A. Vianna (Pixinguinha)

(♩ = 54) *molto ritmico*

A

mf *marcato il basso*

poco cresc. *f*

mf

dim. poco a poco *mf*

B

mf

** see footnote 1*

** see footnote 2*

The musical score is written for guitar in G major (one sharp). It consists of six staves of music. The first staff begins with a C major chord and a triplet of eighth notes. The second staff features a triplet of eighth notes and a glissando. The third staff includes a triplet of eighth notes and a glissando. The fourth staff has a triplet of eighth notes and a glissando. The fifth staff includes a triplet of eighth notes and a glissando. The sixth staff features a triplet of eighth notes and a glissando. The score includes various guitar techniques such as triplets, glissandos, and specific fingering (1-4). It is marked with dynamics like *mf*, *f*, and *p*, and includes a Coda section. The notation includes chord symbols like C, F, G, and D, and specific guitar techniques like "glissando" and "pick-up note".

*1. The dots are not to be interpreted strictly—but to give a lifting feeling (like a triplet).

*2. "Glissando starts at D on the first string; it must be a quick "glissando" and the pick-up note should not be noticed. When reaching the main note (E) at the melody, the thumb must play the bass F in tempo and precisely together with the upper E. It is a typical nuance of Brazilian music—played on the guitar.

A. Vianna (Pixinguinha)

© 1977 Irmãos Vitale, S.A./São Paulo
Administered by Guitarr Solo Publications/San Francisco (ASCAP)
International Copyright Secured. All Rights Reserved. Printed in USA.

IX ————— ② ΦIX ΦVII ② (II) ②

B *mf*

③ ② ③ 0 ③ ② 0 ② 0 ③ 0 ② ΦIV

ΦII II IV IV ΦVI

cresc.

ΦIV

① ② ② ① 0 ② 0 (IV) ③ IV

mf

1. (repeat optional) 2. D. S. al Coda 1 Φ Coda 1

VI ③ VI ①

mf

Rir Prá Não Chorar

Arranged for guitar by
Carlos Barbosa-Lima (1982)

A. Vianna (Pixinguinha)

(see* footnote)

(♩ = 52) *molto lirico*

A

mp *sonoro*

cresc. poco

mf *mp*

cresc. poco

mf

1. (repeat optional) 2.

[B]

♩ I

♩ II

♩ IV

♩ I

♩ (IV)

♩ I

♩ I

1. (repeat optional) 2. D. S. al Coda 1

♩ Coda 1

$\Phi\P$
 mf
 mp dolce
 cresc.
 f
 mf
 $\Phi\P$
 sf
 sf
 sf
 $\Phi\P$
 pp

1. (repeat optional)
 2. D. S. al Coda 2
 Coda 2 *rall.*

*In a lyrical style, the syncopation is soft and not strict—sometimes approaching a triplet. Phrasing liberties are permitted within a basic rhythmic pulse.

Rosa

Arranged for guitar by
Carlos Barbosa-Lima (1982)

A. Vianna (Pixinguinha)

(♩ = 92)

mp dolce

IX

poco rall.

dim.

p

a tempo

mf

II

ΦI

ΦII

ΦIV

II

ΦII

p

The musical score consists of seven staves of music, primarily in treble clef with a key signature of three sharps (F#, C#, G#). The notation includes various guitar-specific techniques such as fingerings (circled numbers 1-5), natural harmonics (marked with 'n'), and specific fretting positions (e.g., 0, 2, 4, 7, 8, 9).

Dynamics and performance instructions are indicated throughout the piece:

- Staff 1:** Starts with a dynamic of *p* (piano) and includes a *cresc.* (crescendo) marking.
- Staff 2:** Features a *quasi rit.* (quasi-ritardando) instruction, a *mf* (mezzo-forte) dynamic, and a *poco* (poco) marking.
- Staff 3:** Includes a *più calmo* (più calmo) instruction and a *p* dynamic.
- Staff 4:** Marked *a tempo* and *mf*.
- Staff 5:** Includes a *più calmo* instruction, a *p* dynamic, and a *poco rall.* (poco rallentando) instruction.
- Staff 6:** Marked *a tempo* (poco più mosso) and *mf*.
- Staff 7:** Includes a *f* (forte) dynamic.

The score is divided into sections by Roman numerals:

- Section III:** Indicated by a bracket above the first staff.
- Section IV:** Indicated by a bracket above the second staff.
- Section IX:** Indicated by a bracket above the second and third staves.
- Section I:** Indicated by a bracket above the fifth staff.
- Section II:** Indicated by a bracket above the sixth and seventh staves.

The piece concludes with a final *f* dynamic marking and a fermata over the last few notes.

Musical score for guitar, featuring seven staves of music. The key signature is G major (one sharp). The notation includes various fingerings, dynamics, and performance instructions.

Stave 1: ϕII (first ending), (w) (trill), 3 (triple).

Stave 2: II , ϕII , (IV) , 2 , 4 , 0 , 2 , ϕI , 0 , 3 , IV , 3 .

Stave 3: II , 3 , 2 , 1 , 2 , 4 , 0 , 1 , 2 , 3 , 2 , 1 .

Stave 4: *poco libero*, II , 3 , 2 , 1 , 2 , 4 , 0 , 1 , 2 , 3 , 2 , 1 .

Stave 5: II , 3 , 2 , 1 , 2 , 4 , 0 , 1 , 2 , 3 , 2 , 1 .

Stave 6: ϕII , 1 , 2 , 3 , 4 , 2 , 1 , 2 , 3 , 4 , 2 , 1 .

Stave 7: *calmandosi*, mp , 3 , 2 , 1 , 2 , 3 , 4 , 2 , 1 , 2 , 3 , 4 , 2 , 1 .

Stave 8: *piu calmo*, p , $(poco ten.)$, 4 , 3 , 2 , 4 , 2 , 3 , 2 , 1 , 2 , 3 , 4 , 2 , 1 .

Stave 9: *rell. poco a poco*, $(molto delicato)$, pp , $D. S. al Fine$, *a tempo*.

Um a Zero

Arranged for guitar by
Carlos Barbosa-Lima (1990)

A. Vianna (Pixinquinha)

(♩ = 108)

f *sf* *mf* *mp* *p* *f*

cresc. poco a poco - - - - - *cresc. sempre*

1. 2.

VII

p

cresc.

(VII) VII IV (VII)

f

VII IX VII

f

sf

II

mf

VII (VII) VII

mp

(VII) VII

p

cresc.

①

②

③

④

⑤

⑥

⑦

⑧

⑨

⑩

⑪

⑫

⑬

⑭

⑮

⑯

⑰

⑱

⑲

⑳

㉑

㉒

㉓

㉔

㉕

㉖

㉗

㉘

㉙

㉚

㉛

㉜

㉝

㉞

㉟

㊱

㊲

㊳

㊴

㊵

㊶

㊷

㊸

㊹

㊺

㊻

㊼

㊽

㊾

㊿

1.

2.

D. S. al Coda

Coda

IX

ff

Vou Vivendo

Arranged for guitar by
Carlos Barbosa-Lima (1982)

A. Vianna (Pixinguinha)

§

(♩ = 72)

A

mf

♯IV

♯VII

♯IV

♯II

(II)

VII

cresc.

f

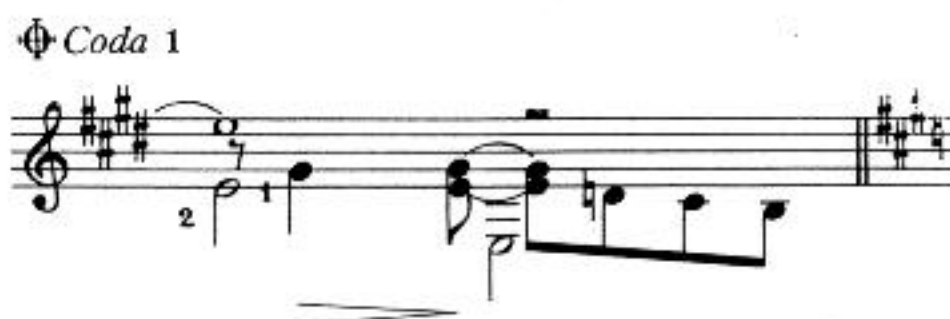
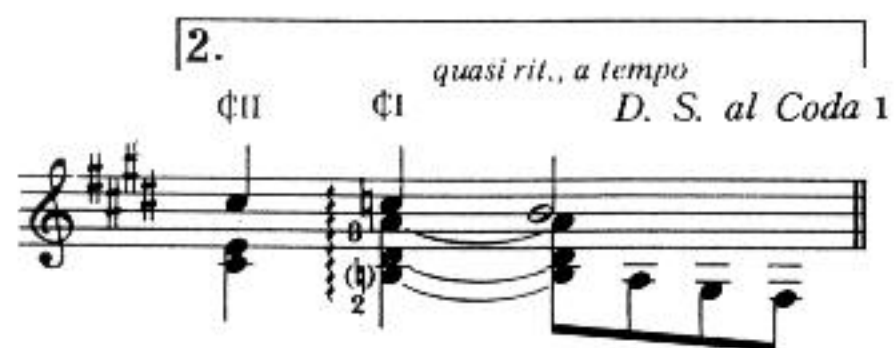
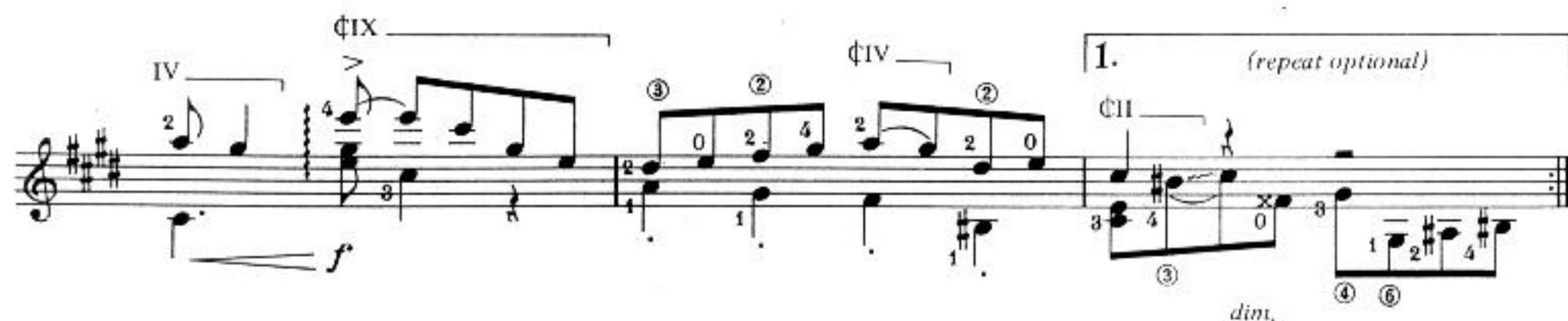
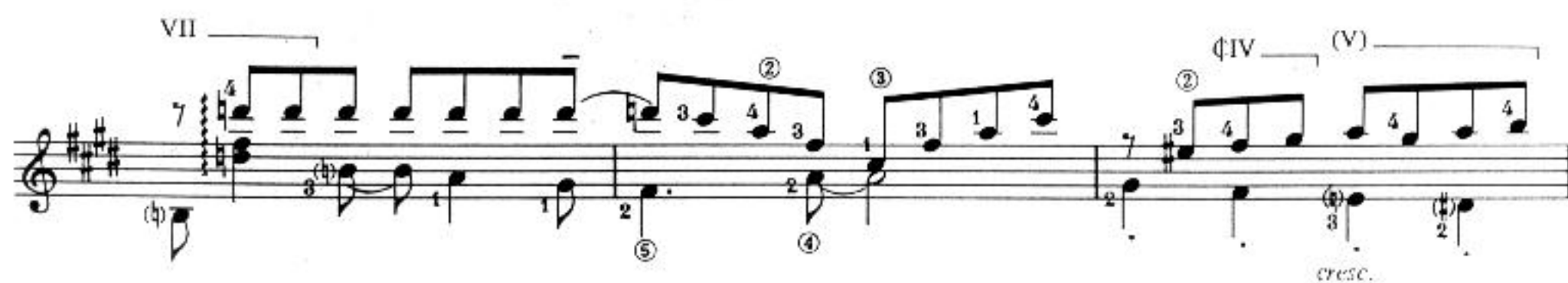
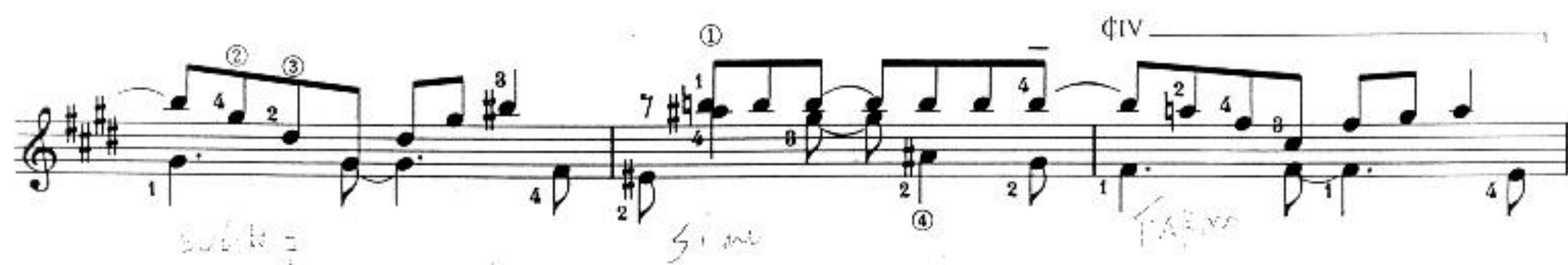
IX

1. (repeat optional)

2.

B

mf



[C] *mf* ϕ VI ϕ VII *p* *f* *mf* *cresc.* *f*

(VII) VII

1. (repeat optional)

2. *poco rit.* VII *D. S. al Coda 2*

Φ Coda 2

f *ff* IX